

The Australian National University



**National Institute of the Arts**

**School of Art**



**Visual Arts Graduate Program**

**MASTER OF VISUAL ARTS**

Plub Boonsuan

**REPORT  
PRESENTED IN FULFILMENT OF THE REQUIREMENTS OF THE  
MASTER OF VISUAL ARTS**

2001

## **ABSTRACT**

This project comprises two parts; a) studio practice, and b) a Report. My studio practice is focussed on developing two-dimensional paintings, using the mediums of oil paint on canvas. The Report outlines and record the processes, developments and outcomes of the studio practice conducted through the year.

This study takes the form of an exhibition of painting, exhibition at Canberra School of Art Gallery from March 1<sup>st</sup> to 8<sup>th</sup>, 2001 which comprises the outcome of the Studio Practice, together with the Report which document the nature of the course of study undertaken.

Conclusion

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## Acknowledgments

It is with sincere and appreciation that I would like to thank my supervisors Deborah Singleton and Robert Boynes for all their encouragement and advice through the year. To Professor David Williams and Nigel Lendon also Anne Bernnan from Art Theory and Valerie Kirk to whom I owe a great deal too, for so many reasons to all those individuals who have given me so much support, and assistance, special thanks to Pratya Raktabutr. Thanks you one and all.

## INTRODUCTION

### COLOUR AND FORM IN AN AUSTRALIAN URBAN CONTEXT;

The aim of this project is to investigate the relationship between form and colour. As form and colour exist everywhere and in everything, this project will focus on the relationship between nature- (the organic) and man made structures primarily that of architectural object- (the inorganic). As both nature and architecture co-exist within the Canberra urban landscape I will draw my inspiration from this environment. As such this project explores the intersection between the organic and the inorganic through colour and form within an “ Australian-urban” context.

This project has been developed as a result of my interest in colour and form Which can be found in both nature and man made objects. As an visiting exchange student from Thailand, I have found much inspiration in the “Canberra” Landscape. In particular, I am interested in the relationship and interaction between nature such as the Maple tree London plane platanus in family name is acerifolia and European Elm Ulmus species another from

China is Tree of Heaven Ailanthus species and architectural objects such School of Art buildings and Sydney buildings, Melbourne buildings in the civic area and ANU area. As both nature and architectural co-exist in an external environment, they undergo a process of transformation as a result of the seasonal changes brought on by summer, autumn, winter and spring. It is these changes which I wish to explore, develop and analyse within my studio practice.

Chinese landscape painting, 19th century, ink on paper, 100 x 150 cm.

At the same time I have studied at Henri Matisse, Othom Friesz and Georges Barque the last one is Raoul Dufy work. I have chose these artist because of their use colour, for example Henri Matisse has use colour images principally in light blues and violets. At first smooth brush work adheres to the blocks of coluors established by the geometry of the cityscape, the colour and geometry of the cityscape this painting is name “Notre-Dame probably early 1904”. The concept in Matisse painting contraes to my idea that I paint geometry in the background of my painting and Othom Friesz’s Antwerp canvases, like Braque feature large areas dominated by pastel hues, especially in the sky, set against more brilliant reds, oranges, blues and greens on the building and the water. Friesz’s use of yellow on the quay in the foreground adds an acidity to the overall tonality of the picture. This

effect is due in large part to the way in which he applied paint: he tend to mix tones almost seamlessly on the canvas, so that a red flows into a pink, or a yellow turns orange, as if in mid-stroke. In the Othom Friesz's painting name is "The port of Antwerp summer 1906" got the structure of colours that I like and try to put some in my painting. Then Georges Braque the painting is name "House behind the trees 1906-1907"*Braque's* image of the large house in the region around L'Estaque is the Fauve version of Cezanne's cheateau Noir paintings. Braque depicted the structure a mind a web of trees limbs and filled the areas with in those limbs with patches of brilliant colours; the technique is reminiscent of stained glass. White is used relieve the intensity of colour, particularly the green and red. The branches, the outline of buildings, and the contours of the foliage are painted in deep blue-blacks. This emphasis on filled-in colour anticipated Braque's cubist technique, which he would begin to use in late 1907. In my composition that I paint the building behind the tree and use some of intensity colours that I got some idea from Braque's painting, but just some of this idea not too much when I created the idea I have to take a look the real nature for the main in my painting and the last one is Raoul Dufy I had looking the painting name "Trouville 1906-7" that Dufy adoped a curious view in this picture. Rather than painting the Trouville coast he depicted a near by street

running parallel to the beach; we thus see the rear of hotels and buildings dotting the shore. The prominent building on the left side of the canvas may be the Hotel des Roches Noires a favored tourist locale. The Vertical strip of pale blue and pink along the painting's left edge in dictates that Dufy painted this street scene from inside a doorway or perhaps a window ( more likely the former, given the immediacy of the view). The bold figures with their umbrellas and their prominent shadows on bright street energize the scene. They provide color accents that are also present in some of building color across the sky; from purple to blue to green. Increasingly his attention to luminous, color-filled skies became a key stylistic element in his Fauve paintings of 1906 and early 1907. In my painting I have used blue, pink, green, purple and some of bright and shadows area that a little bit from Dufy's painting. It is with these artists works in mind that I have worked to explore and investigate the relationship between colour and form within the nature and architecture-between the organic and the inorganic.



## CONCEPT

Nature – (the organic) and urburb architecture-(the inorganic), present a vehicle through which I can explore the idea of the tree trunks form, the spectrum colour that I put in the tree trunk replace the real colour from the tree and the form of the building in regards to colour and form. By nature I mean the tree form and the colour of the tree include the colour in the air and from the sun light when the light plays on form and colour that so interests Also in the environment around the tree and building that I can see the natural colours every where and when the seasonal change that make a lot of different colour on the tree trunk form I have chose to use the tree, European Elm (“Ulmus species”) dentate shape of leaf ,Tree of Heaven from China(“Ailanthus species”) ,London plan platanus(“family name is Acerifolia is a maple tree”) and the Black maple tree from the USA has broad drooping leaves with 3 (sometime 5) lobes, yellowish in autumm, orange branchlets. I have chosen to use this in my work because in winter time the colours of the tree trunk changing and peeling in trunk surface that a lot of colours in the kind of this trees and when the spectrum of colours touches the surface the effect is beautiful. In contrast I have chosen to



include geometric shapes within my composition. These geometric shapes have been taken from the Canberra's urban landscape. I have brought the trees European Elm, Tree of Heaven, London plane Platanus and Maple tree and these architectural shapes together in order to examine the issue of colour and form further.

## First semester studio practice

In order for me to explore my ideas of colour, which are impress in “ The Australia landscape” especially to the tree trunk and the colour on the ground around that area because in my country the tree are light green or dark green only the flowers hold so many colours. Here in Australia all the trees their leaves change colours in different seasons even the trunks in winter the tree surface will peel of to show a new texture and colour that I was surprised the first time I saw this but because fascinated with it. I began by taking a series of photos summer work, series 1 in the Braddon and ANU area. Afterward I did a series of drawings in charcoal, pen, ink /studies. Through this process I decided to deconstruct these photos and drawings. This process allowed for the development of my understanding between the relationship of the organic and inorganic; and between colour and form. From this I learn that the spectrum colours when I see that touch on the tree trunk and highlight when the light show on the ground and the tree, the especial thing is I discovered a lot of colours in Australia landscape. It’s different colours show every where depend on the weather and the seasonal include the tree trunk form is so impress me, their a lot of different shape and type of the trees. As a result of this I then took those parts of the paintings which interested me the most and enlarged them. In doing this I

discovered it was at this point that I realized how important and beautiful a tree's trunk is. In winter I focus on differentiation of texture and have a new colours and form of tree that I never see it before, then I focus on small a part on tree trunk that I discover and used the oil colour technique try to applied a bush stroke for build texture and new colour that I had seen it. As a result I decided to change about the way I applied my paint because I want to paint some part of the tree and want to show beautiful detail of this.

**THE SERIES OF SUMMER PHOTO (FIRST SEMESTER)**  
**“SHOW THE TREE TRUNK SURFACE”**





**THE SERIES OF SUMMER PHOTO (FIRST SEMESTER)**  
**“SHOW THE TREE TRUNK SURFACE”**



**THE SERIES OF SUMMER PHOTO (FIRST SEMESTER)**  
**“SHOW THE TREE TRUNK SURFACE”**







First semester painting





First semester painting



First semester painting





First semester painting detail of tree's trunk

## Second semester

At the start of the second semester I decided that I would like to explore the idea of seasonal change as it effects on both organic and inorganic objects. Once again I began by taking a series of photo's name winter works, series 2 around the School of Art area and Civic area. These photos and the drawings were primarily concerned with the seasonal change and its effect colour and from and the organic transformation of trees name European Elm, Tree of Heaven and London Plane trees and the last one is the Australian gum trees Eucalyptus. Of particularly interest to me was the exfoliation of bark from the truck of these trees and their relationship to geometric shapes of suburban buildings. This investigation allowed me to explore the changes to textures and colours brought about by each season. I experimented with the back ground colours first I applied yellow onto canvas before painting the form or the other colours onto canvas, because the yellow is a warm tone and it can control all of the colours that I paint after is look warm and bright(control tonality). After that I created the new idea to change background colour that I started to combine a lot of complementary colours together and used a brush stoke make the colours look like movement and look deeply like 3D form, the technique was using tissue paper to absorb colours from canvas that look softly when 2 different colours touch each

other. What I found was investigation result of the experimentation about the technical result of paint, in relation to the colours and forms that I used two opposite forms first from the nature and second from geometric form is building every where. I got this idea when I was painting at the ANU area that time I only paint the landscape, but that painting I have to paint a little bit of library building in the background thus the point of the new idea when I saw the geometric forms working behind the natural forms of the tree trunk, then I began to make a composition about two different forms and put in the complement colours in the new composition painting. In the new paint I got a lot of detail is the light, the shadow, the small line, the bush work and the last thing that you can see true the tree form to the geometry forms. Together these works brought the organic and the inorganic into a more harmonious relationship within my work.

My final set of paintings, titled, "relations of form and colours" have been developed in order to explore the concept of contrasting colour relationships which are a lot of complementary colours are red and green, blue and orange, yellow and violet, black and white. I used the group of this colours because I would like to make a different part and new emotion when 2 complementary colours working together. As a result of this I achieved a

painterly effect which has given the impression of movement between the colours and forms, and between the organic and inorganic objects.



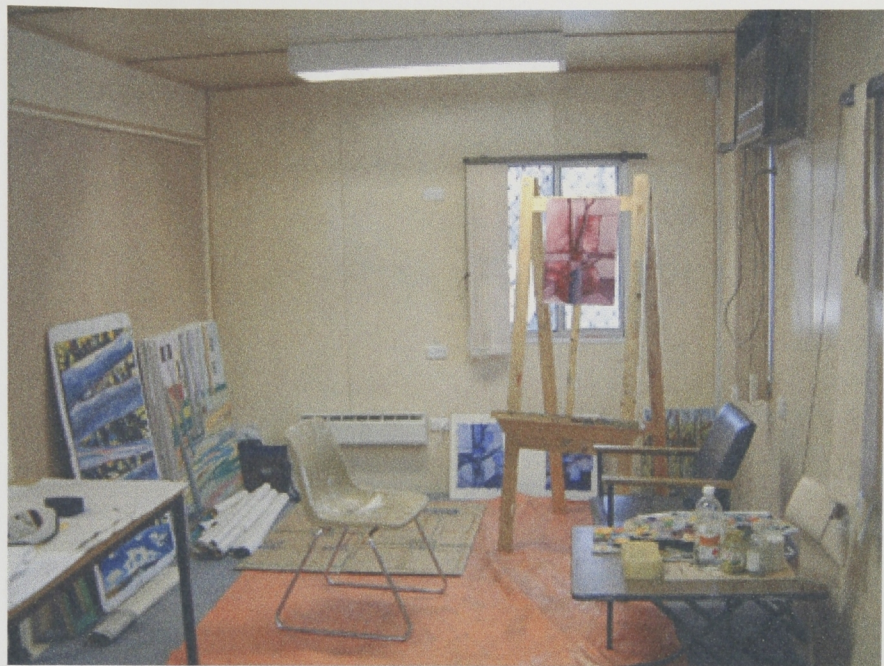


**"THE SERIES OF PHOTO IN SCHOOL OF ART"**

**(SEMESTER 2 )**





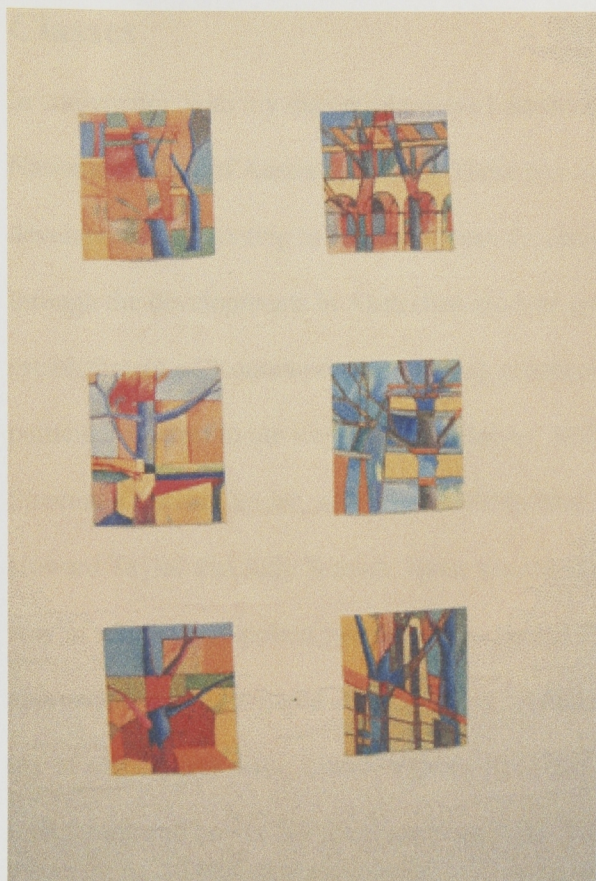


Studio working



Studio working





## Research sketch

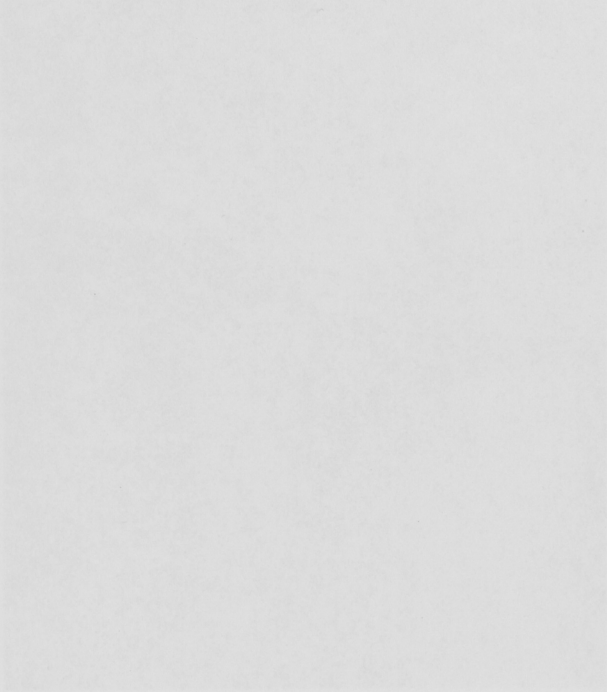
In addition to the lectures at the National Gallery of Australia I attended two other lectures. Managing Culture: An Identity Narrative (in the early evening) and The Art of the 19th Century (in the afternoon). These lectures were very informative as they introduced me to the history of the National Gallery of Australia and how it has evolved over time. I also learned about the importance of the National Gallery of Australia in the Australian art scene.

## Classes

In conjunction with my masters program I attended a series of lectures at the National Gallery of Australia (NGA). These lectures covered the development of painting in Australia from the early colonial settlements, through the developments in Australian modern art and the mergence and establishment of “contemporary” painting practices within Australia. Of particular interest to me were the Tom Robert, 1890 and I like Athur Streeton, Charies Conder, and the year 1950-2000 I like Margaret Worth, Howard Taylor and Judy Watson. More specifically I was interested in the way in which they applied paint talk about political, aesthetic, ethnographic approaches and determined avant gardism. In addition I noticed that their use of colours was differ from European artist that Australian colours style look strong and power full than European style. This allowed me to question my own application of paint and the choice in colours regarding my own work.

In addition to the lectures at the National Gallery of Australia I attended Tim Fisher, Managing Editor, Art Monthly Australia (In the clock tower) lectures. These lectures were very informative as they introduced me to know about Victoria Artist, NSW Artist and some from western Australia

and reference to artists such as Van Gogh, Monet and Matisse. In analysing these artist works I was able to form a more considered understanding of my methods of applying paint to the canvas and use of colours and forms.



First idea of creation of form and colours.





First idea of relation of form and colours



## Group of small paintings

This group is my research and try to find out form and colours that suitable in the final set of my painting.

## Exercise of form and colours, I

This is the best of final work, because in this final project I have to show my original idea about form and colour. In the part of this work, I different forms is natural and geometry form, here part of colour is complementary. In this painting the colours can be working very well and show the character itself and the composition is strong, that why I like this painting.





Relation of form and colours, 1

This is the best of final work, because in this final project I have to point my original idea about form and colour. In the part of form have 2 different forms is natural and geometry form, then part of colours all complementary. In this painting the colours can be working very well and show the character itself and the composition is strong, that why I like this painting.



Relation of form and colours





Relation of form and colours, 4



Relation of form and colours, 5

This painting has been cut a lot of geometry from behind me, because I would like to show the bright colour back ground but I try to make it strong for centre the colour is form of tree trunk.





Relation of form and colours, 6

This painting has been cut a lot of geometry form behind out, because I would like to show the bright colour back ground that I try to make it strong for contra the colour in form of tree trunk.



Assesment on 28 February 2001, first semester painting





Assessment on 28 February 2001, first semester painting



Assessment on 28 February 2001, research sketch small paintings





The exhibition on 1<sup>st</sup> to 8<sup>th</sup> March, 2001

This is the group of the best final work project, the tree trunk colour is look a little bit realistic and I used all bright colours for the background and try to make a lot of movement on that.

*The painting is abstract.*





The painting in exhibition.

## Conclusion

I began this program with the idea of exploring colour and form. With this in mind I looked for a source of inspiration what was most immediate to me, that being Canberra's urban architecture-the inorganic. Taking the Australian gum tree, European Elm, The Black Maple, Tree of Heaven and London Plane Platanus and the geometric shapes of urban architecture I was able to investigate, explore and/2d analyse my ideas regarding colour and form. As a result of this I found how to live together between 2 different thing, first the natural and geometry forms and the complementary colours live together. This in turn opened an avenue for me to explore with greater detail the relationship between organic and inorganic objects within a two dimensional plan with paint. The course of my experimental and preliminary works, from both semester 1 and 2 gave me the opportunity to express my ideas bring colour and form as well as the organic and inorganic together in the final series of painting called "Relations of colour and form".

## **BIBLIOGRAPHY**

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# **STUDY PROGRAM**

## **WORK PROPOSAL 1**

First concept of my painting was all colours and structure from nature. For the structure I chose a trunk of tree and for this I stress on trunk surface because it can tell you what season is now. For example , in winter colours changing the leaf and tree trunk change to be another colours, then peeling in trunk surface it's almost impress me and want to paint together with research the tree in Australia.

## **Work proposal 2**

The second of my painting was to present some part of the ground and also the sky. For my last work I paint in ANU landscape to present my work so, there are few building structures at the background in the painting and this I have made the new composition for my work by using combination of nature and building structure together.

The colour that I chose for my painting was bright colour shade but the I use was the nature colour tone for example, I add blue, red and yellow in some parts of trees. This is because of the reflection from the sky, sunlight and the ground that can be effect to the tree's colour. In my opion, most of people don't care about those little colour detail but for me, it is very interesting and when I used this technics I found that there are lots of colour everywhere and they all mix together in the colour of nature.

## CURRICULUM VITAE

### Plub Boonsuan

Born 1971, Nakonratchasima, Thailand

#### Education

- |           |  |
|-----------|--|
| 2000-2001 | Candidate for Master of Visual Arts,<br>Canberra School of Arts, Institute of the Arts, ANU  |
| 1990-1996 | Bachelor of Arts, Chiang Mai University, Faculty of Fine Art<br>(Major in Sculpture, Minor in Print making and Painting)<br>Chiang Mai, Thailand |
| 1986-1990 | Diploma, Chiang Mai Institute of Technology, Faculty of Fine<br>Art, Chiang Mai, Thailand  |

#### Group Exhibitions

- |      |  |
|------|--|
| 1996 | Exhibition of 700 Years of Chiang Mai City Celebration<br>Opening art gallery exhibition at Huang-Hin, Thailand  |
| 1995 | The Graphic Arts students Exhibition Faculty of Fine Art,<br>Chiang Mai<br>The Graphic Arts students Exhibition Faculty of Fine Art,<br>British Council, Bangkok |
| 1994 | Sculpture Exposition at The Patara Building, Bangkok   |
| 1993 | Sculpture Exposition '93, National Gallery, Bangkok  |





Painting department